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# American Art News

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NEW YORK, DECEMBER 3, 1910.

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## EXHIBITIONS

*Calendar of New York Exhibitions.*  
See page 6.

### New York.

**Blakeslee Galleries**, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.

**Bonaventure Galleries**, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.

**Canessa Gallery**, 479 Fifth Avenue—Antique works of art.

**C. J. Charles**, 251 Fifth Avenue—Works of art.

**Cooper & Griffith**, 2 East 44 St.—Specialists in old English furniture.

**Cottier Galleries**, 3 East 40th Street—Representative paintings, art objects and decorations.

**Durand-Ruel Galleries**, 5 West 36th Street—Ancient and modern paintings.

**Duveen Brothers**, 302 Fifth Avenue—Works of art.

**Ehrich Galleries**, 463 Fifth Avenue—Permanent exhibition of Old Masters.

**The Folsom Galleries**, 396 Fifth Avenue—Selected paintings and art objects.

**Gimpel and Wildenstein Galleries**, 636 Fifth Avenue—High-class old paintings and works of art.

**J. & S. Goldschmidt**, 580 Fifth Ave.—Old works of art.

**M. Johnson-Brown & Co.**, 17 West 31st Street—Objects of art.

**Katz Galleries**, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.

**Kelekian Galleries**, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Kennedy & Co.**, 613 Fifth Ave.—Etchings, mezzotints and stipple engravings.

**Kleinberger Galleries**, 12 West 40th St.—Old Masters.

**Knoedler Galleries**, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

**Macbeth Galleries**, 450 Fifth Avenue—Paintings by American artists.

**Montross Gallery**, 550 Fifth Avenue—Selected American paintings.

**Partridge, Lewis & Simmons**, Plaza Hotel—Exhibition of Historical Old English Period Furniture, Paintings, Antiques, etc.

**Powell Gallery**, 983 Sixth Ave.—Paintings by Frederick S. Dellenbaugh to Dec. 17.

**Louis Ralston**, 548 Fifth Avenue—Ancient and modern paintings.

**Scott & Fowles**, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.

**Seligmann & Co.**, 7 West 36th Street—Genuine Works of Art.

**Tabbagh Freres**, 396 Fifth Avenue—Art Musulman.

**Arthur Tooth & Sons**, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

**H. Van Slochem**, 477 Fifth Avenue—Old Masters.

**Yamanaka & Co.**, 254 Fifth Avenue—Things Japanese and Chinese.

### Boston.

**Vose Galleries**. — Early English and modern paintings (Foreign and American).

### Chicago.

**Henry Reinhardt**. — High-class paintings.

### Washington, (D. C.)

**V. G. Fischer Galleries**.—Fine arts.

### Germany.

**Galerie Heinemann, Munich**. — High-class paintings of German, Old English and Barbizon Schools.

**Obach & Co.**—Pictures, prints and etchings.

**Wm. B. Paterson**—Prints, old and modern pictures, and pottery.

**Sabin Galleries**.—Pictures, engravings, rare books, autographs, etc.

**Sackville Gallery**—Selected Pictures by Old Masters.

**Shepherd Bros.**—Pictures by the early British masters.

**Arthur Tooth & Sons**—Carefully selected paintings by Dutch and Barbizon artists.

**Victoria Gallery**.—Old masters.

## MUSEUM'S NEW PICTURES.

The Metropolitan Museum, as was announced in the *American Art News* last week, has recently purchased, in addition to the fine example of Paul Veronese secured through the Blakeslee Galleries, and which was noticed last week, a large and one of the finest examples of Canaletto in existence—a typical view of the Grand Canal, which, in atmosphere and color, more closely recalls Guardi than the latter's distinguished but harder and more formal painter predecessor, and also a striking portrait of a man by Tintoretto.

The Canaletto came from Dowdeswell and Dowdeswell, of Bond Street, London, who, it is reported, secured it from the collection of Sir George Douglas. It is painted in a high key, is full of sunshine and rich and golden in tone. The Museum is to be congratulated upon the acquisition of both these canvases, and it is not improbable that their purchase, as well as that of the Veronese, was due to the initiative of Mr. J. G. Johnson, the eminent collector and connoisseur, of Philadelphia, and who was recently happily chosen as a member of the Museum's Board of Trustees. Mr. Johnson stands second to none among American collectors in his knowledge and appreciation of the Masters of the early European Schools.

## AUCTION LICENSE REVOKED.

In the case of Eugene Zimmerman, the German merchant, vs. Cook's Auction Rooms, in which Zimmerman charged the defendants with having sold him some \$8,000 worth of paintings on false representations at a sale in a private house in East 49 St., advertised as the collection of Hon. G. Edgar Vanderpool, President Mitchell, of the Board of Aldermen, on Wednesday last found Joseph Wieler, an auctioneer connected with the concern, guilty, and ordered his license rescinded and his bond of \$2,000 forfeited. This was the case commented upon editorially in the *American Art News* of Nov. 19th.

## CANYON PAINTERS RETURN.

The artists who recently went to the Grand Canyon of the Colorado, and who, by the way, were not commissioned by the American Lithograph Company, as was inadvertently stated in a recent issue of the *American Art News*, have returned, each and every one most enthusiastic over the scenery and wonders of the natural phenomenon. They were entertained in Chicago on their outward trip by Mr. Ricketts, and the party, which included the wives of several of the painters and other friends, and which was composed of Thomas Moran, Edward Potthast, De Witt Parshall, Elliott Daingerfield and F. Ballard Williams, appear to have had an excursion singularly free from misadventure. They saw the Canyon in all its phases and aspects, in the varied and contrasted coloring of dawn, mid-day and sunset, and even in a snow storm, and the results of their trip and study will doubtless be seen at the coming exhibitions the coming winter and spring.

The widow of Martin Rico is to marry in January, in Paris, M. Adrian Reitlinger, a nephew by marriage of M. Felix Simonson, of Chaîne & Simonson.



DESCENT FROM THE CROSS,  
By Rembrandt.

Sold by Kleinberger Galleries to Mr. Fritz Gans of Frankfort-a/m.

**J. & S. Goldschmidt, Frankfort**.—High-class antiquities.

**G. von Mallmann Galleries, Berlin**.—High-class old paintings and drawings.

**Dr. Jacob Hirsch, Munich**.—Greek and Roman antiquities and numismatics.

### London.

**James Connell & Sons**. Original etchings always on view.

**Dowdeswell & Dowdeswell, Ltd.**—Fine old masters.

**Knoedler Galleries**—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

### Paris.

**Canessa Galleries**—Antique works of art.

**Compagnie Chinoise Tonyng**—Chinese antique works of art.

**Hamburger Fres.**—Works of Art.

**Kleinberger Galleries**—Old Masters.

**Knoedler Galleries**—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

**Tabbagh Freres**—Art Oriental.

**Arthur Tooth & Sons**.—Carefully selected paintings by Dutch and Barbizon artists.

**Stettiner Galleries**—Ancient works of art.

## BOSTON.

An exhibition opened on Thursday at the Fine Arts Museum of the collection of Old Masters loaned by Mr. Henry Clay Frick, of New York. The exhibition includes Rembrandt's "Polish Rider," the latest addition to his collection. Another important canvas is the great portrait of Rembrandt by himself, and is called "The Rembrandt with the Stick in His Left Hand." This picture was secured for Mr. Frick by M. Knoedler & Co., of New York, from Lord Ilchester's collection at Melbury Hall, and was reproduced in the *Art News* in January, 1908.

Other notable pictures from the collection are "Portrait of an Artist" and "Portrait of an Old Lady," by Franz Hals; "Frans Snyders," "Margarethe De Vos" and "Marchesa Giovanni Cattaneo," by Van Dyck; "View of a Woody Country," by Hobben; "Waterfall," by Ruysdael; "The Music Lesson," by Van Meer; "Mrs. Matchett," by Gainsborough; "Cathedral of Salisbury," by Constable; "Calais Harbor," by Turner, and "Woman Sewing by a Lamp," by Millet.

Mr. Frick's generosity and public spirit should be and doubtless will be highly appreciated by art lovers of this and surrounding cities.

The work of three American artists is on view at the Vose Galleries. The artists are Hermann Dudley Murphy, Augustus Vincent Tack and William Baxter Closson.

The work of Murphy is too well known to art lovers and needs no technical criticism.

Mr. Tack, who recently completed an excellent portrait of John La Farge before his death, contributes an excellent portrait of a young woman with roses; a portrait of Col. Thomas Wentworth Higginson, which is an admirable likeness.

Mr. Closson's contributions are numerous and interesting. The coloring of several of his canvases recalls Diaz and Monticelli.

At its close the exhibition will go on an extensive circuit, and will be shown at Providence, Hartford, Cleveland, Detroit, St. Louis and Newark.

## CHICAGO.

The following works were sold from the annual exhibition of Contemporary American Art, which closed Nov. 27: "The Flight Into Egypt," by H. O. Tanner; "Mother and Child," by Hugo Ballin; "Chess Players," by Walter MacEwen; "Gray Day in a Court," by Frederic C. Bartlett; "Market Day at Bruges," by Anna L. Stacey; "Canal in Venice," by Oliver D. Grover; and "The Black Fan," by Henry S. Hubbell.

The works purchased by the Friends of American Art are: "Icebound," by Willard L. Metcalf; "Christmas Eve," by Harry Van der Weyden; "A Rainy Day," by Frank W. Benson; "Apple Blossoms," by Louis Betts; "Sunlight," by John W. Alexander; "The Idlers," by Karl Anderson; "Hills of Byram," by Daniel Garber; and "The Winter Sun," by Gardner Symons.

Director French issued a statement in which he again emphatically denied that he had made the statement that the pictures sent to the present annual exhibition at the Art Institute by Americans living abroad were "a blot on the show."

"The simple answer to this," wrote Mr. French, "is that I never have said or thought of any such foolish thing, and that no articles have been published by my authority."

The exhibition of the works of Leon Dabo will continue through to-day at the Reinhardt galleries.

The ninth annual exhibition of Arts Crafts will open at the Art Institute

Dec. 6. At the same time there will be the special exhibitions of the paintings of Henry Rankin Poore, the Chicago Ceramic Association and a joint exhibition of the Photo-Pictorialists of Buffalo and the Chicago Photo Fellows.

## WASHINGTON, D. C.

The bi-annual exhibition of Contemporary American art will open at the Corcoran Gallery, Dec. 12.

Whistler's "Nocturne—Blue and Silver," never publicly shown in this country, has been secured by Mr. Victor G. Fischer and is now on exhibition at his galleries.

The canvas represents merely sky and water, with three sail boats. There is spaciousness and harmony. It is Whistler at his best and should find a new home in the Metropolitan Museum.

James Henry Moser has just completed an interesting picture, a typical New England farmhouse, with flower garden in front of house—a characteristic country scene.

## SYRACUSE, N. Y.

Fernando A. Carter, the new director of the Museum of Fine Arts, is actively engaged in promoting interest in Art Circles in this section.

He announces that during his recent visit to New York he secured works by Lillian M. Genth, Paul Dougherty, Emil Carlsen, Ballard Williams and J. C. Johansen to be exhibited here in the near future.

Mr. Carter is organizing here a society of Friends of American Art, and has already secured a membership which insures him a few thousands of dollars annually for the purchase of American paintings, that may be exhibited at the museum, for its permanent collection.

## LOUISVILLE, KY.

The exhibition now on in the Public Library is one of the most attractive ever given here. In addition to the contributions of local artists, there are many artists from Cincinnati, New York, Chicago and western cities represented. Among the examples shown are: "The Tired Mother," by Edward Simmons; "Early Spring," by Charles M. Young; "The Morning Bath," by Elizabeth Nourse; "Landscape with Sheep," by Harry Thompson, and "Convalescence," by W. L. Metcalf.

There are also portraits by William M. Chase, Henry S. Hubbell, Clara McClesney and Gabriel Dante Rossetti, the latter a portrait of Mrs. William Morris. The Art Association, under whose auspices the exhibition is held, has secured the fifteenth annual exhibition of the Society of Western Artists for Louisville, to be held in February, 1911.

## DAVENPORT, IOWA.

An interesting collection of canvases, arranged by the Woman's Club, is shown at the Public Library. Charles Warren Eaton, of New York, has several examples, among them "A Flemish Highway," exhibited at the Cincinnati Museum, and "The Valley." There are two pastels, "Morning and Evening," by Dwight W. Tryon; Leonard Ochtman shows "In the Connecticut Hills," and "Early Morning in Japan" is by the Japanese artist, Hiroshi Yoshida. "The Weaver," by Emma Lambert Cooper, is a good example. Roswell Morse Shurtleff has a typical forest interior, "Heart of the Woods," Bruce Crane shows "Golden Weather," a symphony in yellow; "Intermezzo" is by Frederick Ballard Williams, and Albert L. Groll has "Flying Clouds," a realistic bit of Arizona desert.

## WINNIPEG, MANITOBA.

Mr. P. Luscombe Carroll recently arrived here from London with a collection of two hundred English and Dutch pictures, which he showed at the Royal Alexandra Hotel. He intends exhibiting them in several American cities, including Chicago and New York, as well as in Toronto and Montreal. Among the noted artists represented in this collection are: Henry Henshall, W. Lee-Hankey, Chas. John Collings, Bingham McGinness, of the Royal Hibernian Academy, and Rex Vicat Cole.

## LOS ANGELES, CAL.

Mr. Herbert H. Hallett, who a few years ago was connected with some of the Fifth Avenue galleries, and who went out to Southern California some two years since, has opened a gallery in the City Art Building here—a structure fashioned after the Carnegie Building of New York, where he is giving a successful series of exhibitions of the work of the best local painters. The display on at present is of the works of J. Bond Francisco, a man unknown in the East, but whom Mr. Hallett considers one of the best painters in America. Later on Mr. Hallett will hold an exhibition of portraits by Jean Mannheim, a London painter and a friend of Brangwyn, who considers him one of the great portraitists of the time.

## LINCOLN, NEB.

The seventeenth annual exhibition of the Nebraska Art Association opened at the University November 14, and will continue through December 3. The character of the exhibition is varied. A glance through the gallery shows that landscapes predominate. It will be interesting to know that many of the landscapes are views of American scenery. Many of the more prominent landscape painters are represented in this display.

Of late years Lincoln has come to the front as an art centre. It has founded a permanent collection. The pictures for this collection are purchased from the annual exhibitions.

## SALT LAKE CITY.

For the first time in three years there will be a State art exhibit in this city, from December 5 to 31. At the recent meeting of the Trustees, the following officers were elected for one year: Edward Evans, president; R. R. Irvine, Jr., vice-president; Mrs. Elizabeth Bonnemort, secretary and treasurer. No formal notice of the exhibit is to be sent to artists, but the Institute will give the necessary notice through the press. Artists desiring information concerning the exhibit may correspond with Mrs. Stevens, at the University of Utah. There will be \$1,500 in prizes offered.

## DETROIT, MICH.

Birge Harrison has an interesting collection of 21 paintings on view at the Museum of Art. Many of the most attractive pictures shown are snow scenes, especially those around Quebec. "Moonlight on the River" depicts an evening scene on the St. Lawrence, which received favorable notice.

## NEWARK, N. J.

An exhibition will open at the Free Public Library Dec. 7, and will be composed, to a large extent, of pictures loaned by Mr. W. T. Evans, of Montclair, all by American artists, including a number of examples of Alexander H. Wyant. In connection with the exhibition there will be a show of Lenox pottery, of tiles and vases from the Volkmar kilns, and other ceramics.

## INDIANAPOLIS, IND.

Prof. John Pickering, of the Department of Archeology and the History of Art in the University of Missouri, recently delivered an address at the Heron Art Institute on "The Relation of Art to Life," in which he said, in part: "There is, at the present time, a movement in this country, not for popularizing art, but for making great art popular." That the speaker was correct in his interpretation of the art situation is proved by the active interest shown in the public buildings, the founding of museums and schools of art, and the special attention devoted to architectural effect and interior decoration.

## MADISON, N. J.

It has been decided to sell, at an early date in January, at public auction, the art gallery of the late Dr. Leslie D. Ward. The entire collection is estimated to be worth \$200,000. Among the most notable examples are: an "Arab Chief," by Schreyer; "Pastoral Scene," by Dupre; "Red Cow," by Van Marcke; "Cabin in the Woods," by Corot, and a landscape by Daubigny.

## SAN FRANCISCO.

On December 3 an exhibition of special interest will be opened in the large ball room of the Maryland Hotel of a collection of the works of H. V. Pederson, consisting chiefly of Oriental portraits of famous people. The artist has spent many years in the Far East. One of the most noted of his paintings is "The Pride of Asia," representing the famous Taj Mahal, as seen from the Jumna River. There is a grotesque portrait of the Emperor of Soerakarta, and one of a little princess in the Mysore Palace.

At the Vickery, Atkins and Torrey gallery Miss Mary Helen Carlyle shows pastels, portraits and miniatures which have attracted much favorable comment. Among these are portraits of the "Girl in White Muslin," "Dear Lady Disdain" and several little Brittany maidens. Of the latter, "Making Wedding Clothes" is the most dainty and attractive.

In landscapes there are scenes of Del Monte, and bits from gardens at Menlo, Burlingame, Belyedere and Woodside. The Sketch Club shows a hundred specimens in oils, water colors and pastels at their club rooms on Post street, including paintings by Francis McComas, Eugene Neuhaus, Lucia Matthews and others.

## ORIENTAL ART SALE.

A sale of special interest to collectors of the art of China and Japan will take place at the Fifth Avenue Auction Rooms, No. 333-341 Fourth Ave., on the afternoon of Thursday, Friday and Saturday next, Dec. 8, 9 and 10, at 3.30 each day. The sale consists of a remarkable collection of beautiful Chinese porcelains, potteries, pewters, crystals, antique Chinese rugs and furs; also Japanese potteries, lacquers, carved wood, ivories, etc., assembled by a prominent art importing house. The collection will be on exhibition beginning Monday until day of sale.

## ACCUSES AUCTIONEER.

Hyman Van Brink, an auctioneer for the Broadway Art Galleries, was summoned to the Jefferson Market Court Monday by Wallace D. Scott, a lawyer of 309 Broadway, who says he bought a picture at the galleries October 29th for \$42.50 on Van Brink's representation that it was by George Innes. An expert declared, however, that the painting was not worth more than \$3 or \$5 and was a poor imitation.

Van Brink denied that Scott had bought the picture. Some one else bought it, he said. An adjourned hearing was held yesterday.



## Exhibition Calendar for Artists

### ROME INTERNATIONAL EXPOSITION, U. S. Pavilion.

Oils, water colors, pastels, miniatures, black and white (including engravings) and small sculptures by American Citizens ONLY. Works previously exhibited in Italy not eligible.

Entry cards must be sent to Secretary, 421 Chestnut St., Philadelphia, Pa., before Jan. 9  
Works must be sent prepaid and marked "For Roman Exhibition," to Budworth, 424 W. 52 St., N. Y. C. Jan. 20-23  
Opening of exposition Mar. 27  
Closing of exposition Nov. 1

### ARCHITECTURAL LEAGUE OF N. Y., 215 West 57 St.

Twenty-sixth annual exhibition.  
Entry blanks must be received by Dec. 27  
Exhibits received Jan. 12, 13  
Annual Dinner Jan. 27  
Reception Jan. 28  
Opening of exhibition Jan. 29  
Closing of exhibition Feb. 18

### AMERICAN SOCIETY OF MINIATURE PAINTERS,

Knoedler Galleries, 355 Fifth Ave.

Twelfth annual exhibition of original miniatures.

Exhibits must be delivered at Artist's P. & S. Co., 139 West 54 St. Jan. 7  
Opening of exhibition Jan. 14  
Closing of exhibition Jan. 28

## IN AND OUT THE STUDIOS.

The paintable qualities of Ogonquit have attracted artists for several years back, and now it is resorted to by artists from Boston and New York, many of whom have built homes there. Among those who summer there regularly are Frederick P. Vinton, Hermann Dudley Murphy, Charles H. Woodbury, Kingsley Burton, Dwight Tryon, Joseph B. Davol, Robert Arthur and Cullen Yates. Visitors there last summer were George H. Smillie and George W. Maynard.

Alexander Robinson, who has just had a most successful painting tour of Spain, Morocco and Holland, is due to arrive on the Potsdam next week. His classes were so well filled that he was obliged to refuse applicants after July. Mr. Robinson's traveling school of art is unique of its kind, as for several years its members have traveled and painted, not as usually the case, from July to September, but from February to October. He has sold fourteen pictures during the summer, and no less than thirty-one of his canvases are owned in England.

Ernest Peixotto recently showed in his Sherwood studio several decorative panels of scenes from the "Morte d'Arthur," which form part of a frieze to be placed in a private library near Cleveland, O. The panels showed much refined appreciation of the subject, were strong in composition, graceful in drawing and delicate and tender in color—altogether an unusually successful piece of decorative work.

Augustus G. Heaton has issued invitations for a Studio Tea at his Carnegie Hall studio on Monday afternoon next, Dec. 5th.

William M. Chase, John W. Alexander and J. Alden Weir have been selected as the jury for the coming International Exposition of Art and History at Rome, which will open March 27, 1911, and close November 1, 1911. Thomas Hastings has been commissioned to design a colonial building in which the American pictures will be shown.

While at Breadloaf, Vt., where he spent the summer, George H. Smillie painted a number of characteristic landscapes, of much poetic charm. That intended for the Winter Academy is especially good. He is settled for the winter at his studio, 156 East 36 St.

Wm. H. Howe is still abroad, and will probably not return to his Bronxville studio for some time.

Miss Ava de Lagercrantz has recently finished at her studio in Carnegie Hall, a life-size, three-quarter length portrait of Mrs. Alice Hawley Truax, which is remarkable for its strength of handling and cleverness of brush work. A life-size portrait group of Mrs. George Orvis, with her little son seated on her lap, is most happy in treatment, spontaneous in color and composition. This recently completed portrait can be seen for a few days at the studio of the artist. Miss Lagercrantz is at present at work on a miniature of Mr. William Scherrer of Orange, N. J.

An exhibition of water colors of the New England coast, painted by Miss Helen Loomis, opened at the Scuola Gallery on Nov. 28 to continue until Dec. 3 inclusive.

At his studio, 7 West 42 St., Augustus Vincent Tack recently completed a satisfactory portrait of Dr. E. L. Trudeau, and an excellent ¾ length of Dr. E. Baldwin.

Andrew T. Schwartz has taken a studio at 156 East 36 St. A decoration painted by this artist representing "Christ the Good Shepherd" was recently placed in the Baptist church at Londonderry, Vt.

Gustave Cimmiotti recently returned to his Tenth St. studio from Stowe, Vt., where he did considerable outdoor work. A number of fine examples may be seen at his studio.

J. Francis Brown is at his Tenth St. studio, having recently returned from Onondaga Hill, N. Y., where he painted several large canvases. He is now busy with portrait work.

At his Tenth St. studio, J. McIntosh Arnold has painted several large canvases. Two marines of Gardners Bay and Block Island of good color and vibrant water are of especial interest.

J. C. Nicoll returned to New York in late October from his country studio at Ogonquit, Me. At his Tenth St. studio are some splendid examples of his summer's work.

Arthur Friedlander has returned from Martha's Vineyard, where he had a large summer sketch class, and where he held a successful exhibition. He is settled in his Bryant Park Studio, where he recently painted a portrait of Mr. George Cassamajor, and one of Miss Jeanette Beecher. He is planning to hold an exhibition in January.

De Witt M. Lockman recently completed an excellent portrait of John Breyfogle. A good likeness, characteristic and well printed. After a brief visit to Boston, Mr. Lockman will settle for the Winter in his Sherwood studio.

After four years of absence, John Breyfogle has returned to New York and is settled in the Sherwood, where he is at work on an important canvas—"Ballet Girls," low toned, and well composed. It is an original work of great artistic qualities.

Carroll Brown has returned from Cragmoor and is settled for the Winter at his Van Dyck Studio, where he has a number of landscapes, the result of his summer's work. The canvases are charming in out door feeling and show considerable study and knowledge of the subject. Within the last week two pictures have been sold. He is now painting a screen, which has been a recent commission.

At his studio, 7 West 42 St., Warren Davis is showing a number of attractive canvases painted on the Maine Coast during the past Summer. Charming and poetical in effect, they show the artist at his best. Mr. Davis, whose time has been devoted to filling commissions for some time past, hopes to resume exhibiting his work this Winter.

After two years' absence, Miss Anna Giberson has returned to New York, and has taken a studio in the Colonial Building, in West 67 St., where she has recently completed a portrait of Mrs. Charles Govern of Rye, N. Y. It is a ¾ length, with predominating gray tones, and a warm brown background, which blends harmoniously with a gray gown and a well painted and handsome profile. This artist has also painted a number of charming ideal heads. She will execute other portraits later on.

W. Merritt Post, who spent the Summer at Bethlehem, Conn., has returned to his 67 St. studio, where he shows a number of characteristic landscapes.



MISS K.  
By Arthur R. Friedlander.

George Inness, Jr., is at his studio at Cragmoor, N. Y., where he will remain until some time next month. During the summer he painted a number of cattle pieces and landscapes. He is now painting religious subjects in tempera, which he does remarkably well.

Edward Gay, who spent the Summer at Cragmoor, is now at his studio at Mt. Vernon, N. Y. He is painting a decoration representing the Acropolis at Athens.

After an extended trip through Europe, Mrs. Elizabeth Gowdy Baker has returned to her studio, 898 Madison Ave., where she recently completed the portraits of Mr. James A. Baker, his wife and daughter, of Texas. Mrs. Baker looks forward to a busy winter, as she has a number of portrait commissions.

Frank Townsend Hutchens gave a private view last Saturday, in his studio, No. 106 West 55 St., of his work done in France during the past Summer.

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

## WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

## BERLIN.

American Woman's Club . . . 49 Münchenerstrasse  
Ed. Schulte . . . 75 Unter den Linden

## BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

## LONDON.

American Express Co. . . Haymarket St.  
Allied Artists' Ass'n . . . 67 Chancery Lane  
W. M. Power . . . 123 Victoria St., S. W.

## MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

## PARIS.

American Art Students' Club . . 4 Rue de Chevreuse  
Brooklyn Daily Eagle . . . 53 Rue Cambon  
Morgan, Harjes & Cie. . . 31 Boul. Haussmann  
American Express Co. . . 11 Rue Scribe  
Cercle Militaire . . . 49 Avenue de l'Opera  
Crédit Lyonnais . . . 21 Boul. des Italiens  
Comptoir National d'Escompte . 2 Place de l'Opera  
Munroe et Cie. . . 7 Rue Scribe  
Chicago Daily News . . . Place de l'Opera  
Thomas Cook & Son . . . Place de l'Opera  
Students' Hotel . . . 93 Boul. St. Michel  
Lucien Lefebvre-Poinet . . . 2 Rue Brea

## EDITORIALS.

## The Winter Exhibitions.

The large routine exhibitions of the Winter Season are upon us. The "Winter Academy," as it is best known to the art world, will open to the public Saturday next in the Fine Arts Building in this city, and next week the Corcoran Gallery at Washington will open its biennial display of American pictures. Despite the number of pictures returned by the juries on both exhibitions, with resultant dismay and growling in the studios, both exhibitions, we are told, are of unusual excellence. As to this we shall see what we shall see, but it is safe to predict that there will be many works well worth the seeing in both displays. The Corcoran exhibition will attract to Washington a throng of artists, writers and art lovers, allured by the fame of its two preceding biennial displays, and the beautiful galleries wherein the pictures are shown. The New York Academy has been forced to curtail its already inadequate wall

space in the Fine Arts Building this Winter by the demands of the sculptors, so that the exhibition will again afford an object lesson of the crying need of the Metropolis for spacious exhibition galleries.

## A Premature Obituary.

It falls to the lot of few to read their own obituaries, and the last personage to be accorded this opportunity is none other than John S. Sargent, the eminent Anglo-American artist. A Topeka, Kansas, newspaper recently devoted a half column of eulogy of and regret on the passing of the painter. It gives us pleasure to state that Mr. Sargent is very much alive, that Carroll Beckwith met and talked with him in Florence a few weeks ago, and that he is now hard at work at his Chelsea studio in London. May he be spared to the art world for many years. It is difficult to understand where the Kansas newspaper obtained its erroneous information as to Sargent's passing.

## WINSLOW HOMER MEMORIAL.

The Metropolitan Museum is arranging for a memorial exhibition of the works of Winslow Homer, to be held for six weeks, and to open in early February. John W. Alexander is chairman of the Committee of Arrangements.

## SALMAGUNDI WATERCOLOR SHOW.

The annual exhibition of water colors and pastels by members of the Salmagundi Club will open to-day to the public at the club house, 14 West 12 St., to remain there through Dec. 14th. The Press Day was held yesterday, and the stag reception last evening.

Count Rene Avogli Trotti, the Paris dealer, arrived on Monday on the Kaiserin Augusta Victoria with a number of pictures of the early French, Italian and Spanish schools, which include Nattier's well-known portrait of Madame de la Port, and examples of Velasquez, El Greco, Cossa and Del Piombo, and with these pictures is installed at the Hotel Plaza. Count Trotti, interviewed by a N. Y. Herald reporter on his arrival, expressed himself at much length regarding art conditions in America, paid the usual and expected compliments to the American public, and especially to the American art collectors on their passion for collecting old masters, their taste and discrimination, and their dislike of mediocre work; emphasized the difficulty of getting important pictures from the country houses of England and castles of the continent, deprecated the statement attributed to William M. Chase (which will probably be a surprise to Mr. Chase), that there are 50,000 spurious Corots in America; said that the value of every picture must be determined individually; expressed sympathy with the Messrs. Duveen in their recent troubles, and incredulity as to any idea that they had been engaged in any attempt to defraud the United States Government; said he thought that the growth of interest in antiques was increasing in this country, and expressed his pleasure that the tariff on "artistic property" has been removed here. Count Trotti will give an exhibition of his pictures at the Plaza.

## AROUND THE GALLERIES.

Mr. William Macbeth, of the Macbeth Gallery, 450 Fifth Ave., opened this week his annual exhibition of small bronzes and American water colors. The display, which fills the two galleries, is unusually interesting and important this year. Notice will be made next week.

An exhibition of recent works by George Hitchcock, the American painter of the tulips and the life of Holland, opened in the Upper Gallery at the Knoedler Galleries, 355 Fifth Ave., on Thursday, and will continue there through Dec. 10. It will be followed by the annual display of water colors painted during the past summer by that versatile and veteran artist, F. Hopkinson Smith. A full length seated portrait of Mrs. Wm. H. Taft by an European artist, Boris Kronstrand, has been shown in the Knoedler window during the week. The likeness is good but the canvas lacks distinction and is somewhat hard and dry in color. Rodin's marble bust of Thos. F. Ryan has also been on view in these galleries. It is, as might naturally be supposed, a strong and well modeled work, but the expression is not life like, and unless one were told the identity of the sculptor it might be attributed to any one of several lesser men. In the lower gallery at Knoedler's there will open today perhaps the most important exhibition of early English mezzotints ever made in New York. Many of the prints are duplicates from private collections and the British Museum. One of the most notable is a first state of the famous Lady Bampfylde after Reynolds.

At the Ehrich Galleries, 463 Fifth Ave., there is now on view, among other interesting old masters, a most alluring life-sized double portrait of two Dutch children by Jacob Gerritz Cuyp. The canvas is notable, not only for the fine painting of flesh and the stuffs of the costume, but for the life-like and quaint expressions of this "little brother and sister" of long ago. Also in these galleries there is an Italian primitive, a head of a man, formerly owned by Walter Savage Landor, painted in tempera and which might be called a near Botticelli; and a portrait, "Fabricius," by Lucas Cranach. Mr. Ehrich appears to have been singularly fortunate on his trip abroad last summer in securing some of the best and most important old masters that have yet come to his galleries.

The exhibition of recent works by Jules Guerin at the Montross Gallery, 550 Fifth Ave., which was so successful as to lead to its continuance a week longer than had been planned, will close today. The next exhibition at these galleries will be one by Robert Reid, to open about Dec. 14th.

Portraits of American presidents appear to have become a feature of the dealers' galleries each succeeding winter season of late years. This season the Scott & Fowles Company, 590 Fifth Ave., are showing the full length life sized portrait of President Taft, painted at the White House last year by Sorella. The canvas has naturally drawn a throng of visitors. It is a brilliant and satisfactory, if not great, presentment of the nation's chief magistrate.

The display of drawings by old masters from the collection of the Duke of Rutland, continues to attract connoisseurs to the Gimpel & Wildenstein Galleries, 636 Fifth Ave.

Mr. C. J. Charles has not yet arrived at his galleries, 251 Fifth Ave., but is expected there soon. His partner, Mr. H. F. Dawson, who has been seriously ill at his apartments here for many weeks, is happily convalescent, but his recovery will be slow.

The sale is announced for the close of January of the collection of modern pictures formed by Mr. John H. Converse, of Philadelphia. The collection is an important one and contains numerous fine examples of the Barbizon school and also many good American canvases. The sale will be conducted by Mr. Thos. E. Kirby, of the American Art Association. The rumored sales of the few pictures and many art belongings of the estate of the late James Henry Smith and the pictures and art objects owned by the late Charles Stewart Smith will not take place this season.

Lovers of old and modern masterpieces of the bookbinders' art had a treat this week in the display at Bonaventure's Gallery, No. 5 East 35 St., of a varied and unusual assemblage of these rich and dainty treasures. Mr. Bonaventure has the rare knowledge and the long experience which enable him to get together an exhibition of bookbindings by the best known of the European artisans, and to these adds some choice pieces of the Seventeenth and Eighteenth century French workmen, including several owned by Marie Antoinette, which delight the connoisseur.

At the Schaus Gallery, 415 Fifth Avenue, fourteen reproductions in color of the frieze decorations by E. A. Abbey, of the "Holy Grail" in the Boston Public Library, are now on exhibition. These reproductions are faithful to the originals in color, and are most effective.

## OBITUARY.

## E. P. Berne-Bellecour.

Etienne Prosper Berne-Bellecour, the landscape and portrait painter, died in Paris on Monday last. He was born at Boulogne-sur-Mer in 1838, was a pupil of Picot and Barrias, and at first painted landscapes and portraits. His reputation was achieved, however, with spirited pictures of episodes of the Franco-Prussian war. His works, many of which are in private collections in this country, include: "Cannon Shot," painted in 1872; "In the Trenches," 1877; "Attack on the Château of Montbeliard," 1881, and "To Arms!" 1891.

## A. Harriet Osgood.

Miss Adelaide Harriet Osgood died in her studio in this city last week. She was a daughter of James Winthrop Osgood, of Columbus, O., and established the Osgood Art School, at 120 West 21 St., in 1878. This school was the pioneer decorative art school in the United States, and was the first to introduce decorative china painting outside of a factory.

## Lucy Durand Woodman.

Mrs. Lucy Durand Woodman died at her home in New York last Monday. She was the last surviving child of the late Asher B. Durand, President of the Academy of Design for many years.

An exhibition of paintings by Artist members will open at the Pen & Brush Club, on Dec. 4th, to continue one week. It will be representative of such painters as Mrs. Charlotte Coman, Mrs. Wyant, Florence Snell, Mrs. Parrish, Alethea H. Platt, Helen Watson Phelps, etc.



## LONDON LETTER.

London, Nov. 23, 1910.

A notable exhibition of portraits by Raeburn is opened at the French Gallery. The clou of the collection is the large "Raeburn's Son on Horseback," but it is closely approached by the group of "The McCrae Family," and the portraits of "Lady Buchan Hepburn," "Mrs. Campbell of Kilberry," "John Campbell of Kilberry," and "Master Hay." Other distinguished portraits by the master are those of "Sir Henry Jardine," "George Joseph Bell" and "Dr. Johnson," and the exhibition generally is one of the finest collections of Raeburns ever shown in London.

Messrs. Agnew and Sons' annual exhibition in aid of the Artists' General Benevolent Fund includes a number of interesting examples of Reynolds, Romney, Hoppner, Gainsborough, Turner, Constable and Morland. The Reynoldses include a delicious child portrait "The Hon. Theresa Parker" and a finely composed, broadly painted "Hon. Mrs. Beresford with her son John." The Romneys are all good, "Lady Forbes" and "Lady Rouse Boughton" being particularly beautiful and flowing in design. Among the Turners is a curious work entitled "What you will," apparently intended by the author to be a satire on the fêtes champêtres of Watteau and Lancret.

At the Victoria Gallery (123 Victoria-street, Westminster), there is at present an exhibition of works of the Barbizon and Early British Schools. It contains several Corots: one, a Barbizon street is characteristic of Corot's best period; several charming examples of Stark and Old Crome, one or two river scenes by Daubigny, a very nice Turner water-color, very fresh and pure in color, a most interesting study for "Heatherbell," by John Philip.

The charcoal drawings by the late Sir Francis Seymour Haden, which, with a few water-colors, are now being exhibited at Mr. Paterson's Gallery (5 Old Bond street), are, as might be expected, the more personal. Sir Francis lost his dramatic intensity in dealing with water-color, and though his color is very pleasant, it is also decidedly conventional. But there is distinction and force in the charcoal drawings. There is fine dramatic expression in the piled up sacks and swirling tide in the "Undercliff, Dorset Coast." The sinister association of "Corfe Castle" inspires dignified and austere arrangement, while natural beauty and calmer moods are expressed in "Hurst Greet, on the Ribble," "Encombe Wood and Common," and "Dinkley Ferry, on the Ribble."

A cable from Vienna states that an equestrian portrait of Philip IV of Spain, painted by Velasquez in 1623, has been discovered at the country residence of the Duke of Parma, at Schwarzau. It is said the painting had been lost for 160 years. It has been sold to an English firm for \$400,000.

A cable to the N. Y. Sun from London says: The Arraz tapestry, forming part of a series illustrating the seven deadly sins, originally the property of Cardinal Wolsey and recently rediscovered, was recently sold at auction here, bringing \$33,000. The panel is thirteen feet square.

## ARCHITECTURAL SHOW.

The Architectural League's twenty-sixth annual exhibition will open to the public in the Fine Arts Building on Sunday, January 29, continuing till February 18. The reception will take place on Saturday, January 28, and the annual dinner is to be given the preceding Friday.

## INTERIOR DECORATION

The fad of collecting rare furniture of the periods is again in vogue in America. It is not a hard task to pick up, in this day of clever imitations, rare and characteristic pieces of the Elizabethan, Jacobean, Georgian, William and Mary, and Queen Anne periods. Everyone can easily learn to distinguish the different periods, and in decorating rooms one must have some knowledge of styles, periods and architecture.

Rare and typical pieces of furniture of the best and in fact of all periods are always on exhibition in the galleries of the best dealers in furniture and antiques in both Europe and America.

The Eighteenth Century is unquestionably the "Golden Age" of English furniture making. It is somewhat difficult to

June 28, 1793. It was made to the order of King Charles IV. of Spain; was designed by Sir William Chambers, R. A., executed by Seddons, Sons & Shackleton and decorated by William Hamilton, R. A.

The cabinet is of architectural design, the centre pyramidal in form with pedestal shaped wings, the fronts of which are convex, as are also the rounded angles of the centrepiece. The numerous doors have slightly sunk oval and semi-circular and octagonal shaped panels beautifully painted in colors by W. Hamilton, R. A. The interior is elaborately arranged as a writing bureau, jewel case, and toilet table, with large octagonal mirror, and with numerous drawers, cupboards and fittings.



REMARKABLE 18TH CENTURY SATINWOOD CABINET.

Designed by Sir William Chambers, R. Q., executed by Seddons, Sons & Shackleton and decorated by William Hamilton, R. A.

In Partridge, Lewis & Simmons Collection at Plaza Hotel.

understand how a period of not more than fifty years could have produced work which has never since been really duplicated, and yet a critical examination of the circumstances which regulated the workshop output of Thomas Chippendale, will show that his work is not only unique, but must necessarily remain so.

Messrs. Partridge, Lewis & Simmons of London, are showing at the Plaza Hotel, a remarkable, if not the most important piece of inlaid satinwood Eighteenth Century furniture, extant, which is herewith reproduced. This cabinet measures nine feet in height, six feet in width and three feet in depth, and is signed by R. Newham, probably Messrs. Seddons' principal cabinet maker, and is dated

This unique cabinet should be carefully studied by architects, art-lovers and others and should find a home in the Metropolitan Museum.

There is an exhibition now on at No. 262 Fifth Ave., arranged by Frederick M. Benjamin & Co., of London, the well known interior decorators, of paneled rooms from old English houses, which should be seen and studied, not only by architects and decorators, but by lovers of artistic and beautiful interiors. The firm did the staircase and oak hall in Farleigh Castle, the home of Earl Cairns, the oak paneled rooms in the mansions of Sir Edgar Speyer, the Georgian period rooms in the Manor House at Bow, the

panel decorations for Langford Manor House at Salisbury, the staircase at Crosby House, and the paneling in the residence of Major Oswald Holmes, the tallest man in the English army.

In the present exhibition there are some beautiful panels of the Elizabethan, Queen Anne and Georgian periods, in the original state, taken from old manor houses. There are also four columns for a doorway and representative and specimen pieces of furniture of the Elizabethan, Jacobean, Chippendale and Adams periods.

Mr. Nicholas Martin has just received a consignment of rare old Spanish and Italian furniture including a fine old carved walnut Spanish writing desk; an old Spanish Renaissance carved wood door portal; a carved walnut Italian antique hall seat, and a rare old Spanish Renaissance carved walnut refectory table. Among other recent importations on exhibition at his establishment, No. 9 East 30 St., are two old Spanish Filet lace spreads, embroideries, brocades, velvets, etc.

## PARIS LETTER.

Paris, Nov. 23, 1910.

M. Kleinberger, who secured last summer two masterpieces by Terburg, portraits of the Bourgmestre de Devomport and his wife, which had never formerly been owned outside that family, has recently sold them, one to M. de Beistegni and the other to an English collector.

Count Trotti, who sailed on the 20th on the Kaiserin Augusta Victoria for New York, will stop at the Plaza Hotel, for one month, and took with him a few pictures of the French, Italian, Dutch and Spanish Schools.

M. Etienne Bourgey reports good prices at a sale recently held in Munich of Greek coins from Lambros, and Roman coins from a collection in Vienna. The highest prices were obtained for a gold medallion of Constantinus bought by M. Bourgey for 950 marks, a gold coin of Maxianus, 1825 marks, and Caracalla for 1625 marks.

The old American Art Association has been closed to the art students for over a year. It is now said, on good authority, to only be a matter of time until certain questions in relation to the French Government are fully understood, when the doors will again be opened in new quarters, under the control of Mr. Rodman Wanamaker and two other gentlemen, without the numerous committees which contributed to injure the old property.

The exposition of pictures by T. E. Butler, recently held at Bernheim Jeune's was a rather extravagant expression in Impressionism.

The exhibition by Maxime Maufra of paintings in the Galeries Durand Ruel is interesting. An impressionist, somewhat of the temperament of Monet, M. Maufra has a facility and richness of color which is convincing. "La Citadelle de Palais" is a sparkling bit of luminous color. "La Porte de Bordeaux" has a true sea atmosphere and "Soleil couchant à Donant" is a marine showing a deep rolling sea.

An interesting "one man" show of the works of T. F. Simon is on at the Galeries Petit. The exhibition contains paintings and etchings in color and black and white. M. Simon is a young painter-etcher of considerable talent, and capable of using it. The present exhibition shows a versatile mind, and it is easily seen that the painter is particularly fond of pleasant surprises in nature, sun spots and artificial flood of light. "Bruges, La Neige," bought by the State, is a simple little group of cottages in gentle falling snow, very subtle and charming. "Avenue d'Orléans," is a Parisian night effect in greenish browns and orange.

## CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Benjamin & Co., 262 Fifth Ave.—Exhibition of early English panels.

Bonaventure Gallery, 5 East 35 St.—Artistic bookbinding to Dec. 3.

Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Durand-Ruel Galleries, 5 West 36 St.—Paintings by Boudin to Dec. 3.

Elite Art Rooms, 8 East 30 St.—Japanese painting and water colors by Fukawa Baske.

E. Gimpel & Wildenstein, 636 Fifth Ave.—Duke of Rutland's collection of drawings by masters.

Folsom Galleries, 396 Fifth Ave.—Water-colors by W. L. Palmer to Nov. 30.

Katz Galleries, 103 West 74 St.—Woman's Art Club display to Dec. 3.

Kennedy & Co., 613 Fifth Ave.—Old mezzotints and stipple engravings to Dec. 24.

Knoedler Galleries, 355 Fifth Ave.—Paintings by George Hitchcock to Dec. 10. Important exhibition of early English mezzotints.

Miniature portraits by Alyn Williams to Dec. 10.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum—Special exhibition of Oriental rugs.

Macbeth Gallery, 450 Fifth Ave.—Annual exhibition of small bronzes.

National Arts Club, 119 East 19 St.—Arts and crafts.

New York Water Color Club, 215 West 57 St.—21st Annual Exhibition, to Nov. 20. Admission, 25 cents.

New York Yacht Club, 37 West 44 St.—A loan collection of marine engravings and prints to Dec. 17. Admission by card.

Partridge, Lewis & Simmons, Plaza Hotel—Exhibition of historic old English period furniture, paintings, antiques, etc.

Pen and Brush, 30 West 24 St.—Exhibition by artist's members.

Photo-Secession Gallery, 291 Fifth Ave.—A loan collection of lithographs to Dec. 8.

Powell Gallery, 983 Sixth Ave.—Paintings by Frederick S. Dellenbaugh to Dec. 17.

Arthur Tooth & Sons, 580 Fifth Ave.—Recent etchings by H. Dudley Fitton.

Ye Handicrafters Club, 246 Fulton St., Bklyn.—Arts and crafts to Dec. 18.

### AUCTION SALES.

American Art Galleries, 6 East 23 St.—Engravings, etchings and oriental art forming the private collections of Dr. Charles Hitchcock and Mr. H. Hirschberg, Dec. 5, 6, at 2.30 P. M.

Fifth Avenue Art Galleries, 546 Fifth Avenue—Fine jewelry being part of the stock of Alfred H. Smith & Co., Dec. 10 at 4 o'clock.

Fifth Avenue Auction Rooms, 333-341 Fourth Ave.—A remarkable collection of Chinese and Japanese art objects, Dec. 8, 9, 10, at 3.30 P. M.

### EXHIBITIONS NOW ON.

**Old Masters at Kleinberger's.**  
At the Kleinberger Galleries, 12 W. 40 Street, Mr. Emil Sperling, who has recently arrived from Paris, is showing an exceptionally interesting collection of selected paintings by Old Masters, all of superior quality. In fact, the little display is one of such attractiveness, and is so varied in character that one can linger hours in the study of the admirable works which make it up. It is to be regretted that Mr. Sperling could not have brought with him to show to the Metropolitan Museum, where the canvas ought to be, the splendid Rembrandt, "Descent from the Cross," over four feet high, recently sold by the firm to Mr. Fritz Gans, of Frankfurt, Germany, and which is reproduced on the first page of the *Art News* this week. This canvas is one of the three of the same general

subject, but all of which differ in composition, painted by Rembrandt. It was executed in 1651, nearly twenty years after Rembrandt painted the other two "Descents," which are only twenty inches in height, one of which, dated 1632, is in the Hermitage at St. Petersburg, and the second, dated 1633, in the Pinakothek, in Munich. In dramatic intensity, Rembrandt's "Descent from the Cross" rivals the "Chef d'Oeuvre" of Rubens, on the same subject, in the Antwerp Cathedral, painted many years before.

It would be difficult to say which of the Old Masters now shown by Mr. Sperling is the most important, or the clou of the collection. Perhaps some art lovers would give the pas to the portrait of an unknown princess by Antonio Moro, the Dutch painter, who is more through his work and life associated with Spain. This portrait was formerly in the collection of the late Baron Hirsch. It is one of the finest examples of Moro extant, and with all due deference to a well known art writer, it seems to the writer, a canvas of distinction. The work is dated 1577, very near the close of the artist's life. The expression, the simplicity and strength of modeling, and the thin, hard, almost Holbeinesque enamel effect of the paint, are all characteristic of an unusual painter.

While some art lovers would give, as has been said, the pas to this dainty dame of long ago, others, and the present writer, would yield it unhesitatingly to the splendid dignified half length portrait of a man by Franz Hals, from the collection of the late Maurice Kann. The fine, serious face, which tops the beautifully painted black costume, and the showy ruff, looks out from under the large typical black hat of the period, as if it gazed across the centuries.

There is another Franz Hals, a small panel, of a boy with a brown cap, from the Max Kann sale, and a small head of Rembrandt's father, almost a large miniature, by Rembrandt himself, most beautiful in quality. It is interesting to compare this small but choice example of the great Rembrandt, with the half length of a man by his pupil Gerard Dou, with high lights on the top of the bald head, and which, painted only a year earlier than Rembrandt's portrait of his father, produced in 1629 when he was twenty-three, and when Dou was only sixteen years old, would deceive even some of the cognoscenti as a Rembrandt. There is a Bronzino, a portrait of a woman, notable for expression and the beautiful painting of stuffs; a portrait of an ecclesiastic by Amberger in the manner of his older contemporary, Durer; an interior of a cabaret with figures by A. van Ostade, exceptionally rich in quality; a half length standing portrait of a man by Gerard von Honthorst, also beautiful in quality; and three small examples of Guardi, one very pearly, another of rich gray tone, and still another a landscape not quite as characteristic, very beautiful in atmosphere and color.

A moonlight by Van der Neer, a pendant to the one in the Metropolitan Museum; a quarter life-sized standing portrait of the little Prince of Orange by Terburg; two marines by Van der Capella, a painter too little known here, but well represented in the collection of Mr. J. G. Johnson of Philadelphia; a remarkable view of the Old Abbey in Amsterdam, by Van der Heyden, and a characteristic little cattle piece by Cuyp are also notable works. An unfinished and sketchy portrait of a young boy by Sir Thomas Lawrence, recalls a similar portrait of the youthful Prince Metternich, painted in Vienna.

A visit to this exhibition, truly one of rare quality, is urged upon the collector and lover of Old Masters.

### HERE AND THERE.

Mr. James Huneker, in the New York Sun, fathers the following on Paul Cornoyer. Invited by an intimate artist friend to dinner on Thanksgiving Day, Huneker says, Cornoyer asked:

"Going to have turkey?"

"No," said the friend, "duck."

"Sent anything to the Academy?"

"Yes."

"Well, don't hurry about buying your Thanksgiving dinner, you're likely to get your canvas back any time, you know."

Yet the invitation was not withdrawn.

In a recent interview with J. Carroll Beckwith, published in Florence, the artist gave the following interesting comments on light and color effects:

"You know," he said, "that the English are responsible for the error into which most of my countrymen fall when they come to Italy. Nearly all the books about Italy that we read in America are written by Englishmen, and they all rave over Italian light and color."

"Now I maintain that an Englishman is not competent to form a judgment on those points. The climate and light of his own country are so unattractive that I can well believe that Italy at its worst is a Paradise to him."

"But Americans must know that there is nothing here in color to compare with the American autumn; and as for light, who could rave about the light of Italy who has seen our Indian summer? Again, those beautiful hazes we get in early autumn and the American spring—there is nothing in the world like them!"

John Flanagan, whose relief head of Tolstoy is shown in the Metropolitan Museum, is engaged on a new relief portrait of the Count.

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FINE OLD PICTURES  
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Eleventh Season—Places for a few members only. Past season's classes completely filled. Literature, etc., on application. "Secretary Boston Bureau," 22 Aldworth St., Boston, Mass.

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## Exhibition of Historic Old English Furniture at the Plaza Hotel

THIS Collection, the result of twenty years' unremitting search and careful selection, has won the unqualified admiration and approval of New York's foremost critics and collectors. In quality of design and craftsmanship it far excels any collection ever shown in America.

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(of 180 New Bond Street, London, W.)





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Antique Chinese Rugs and Furs, also Choice Japanese Potteries, Lacquers, Inros,  
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To be sold at Unrestricted Public Sale

On the afternoons of Thursday, Friday and Saturday, December 8th, 9th and 10th  
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Catalogues will be mailed on application

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## FASCINATION OF COIN COLLECTING.

Of all the various lines along which collectors can pursue their tastes or hobbies, that of assembling coins is one of the most fascinating. It appeals, not only from the intrinsic value of the objects sought, but from the education in history and in the coiner's art that it affords. Unlike other fads or pursuits of collectors, this is one which, if once taken up, does not weary or satiate its followers; and "once a coin collector always a coin collector," is a truism. The wealth of history and story in coins cannot be underestimated. The study of these products of the coiner and the medalist takes one back to the earliest periods, even those before civilization was at all widely spread, and one can follow the development of civilization in all lands through these symbols of value.

Even the amateur or tyro can find pleasure and education in the study and examination of a collection of coins, and some of the most distinguished men, for centuries past, have taken up this branch of collecting and pursued it with avidity.

These reflections on this branch of collecting proceed from an examination of one of the most famous collections of coins extant and which is now in New York, namely, that of the Prince Colonna, recently imported by Mr. Amadeo Canessa, of C. & E. Canessa, and which is now at their galleries, 479 Fifth Ave. Here are to be found some 700 coins, mostly of the best Greek and Roman periods, which have been selected with skill and knowledge, and which will delight both collectors and students.

Saturday afternoon (Dec. 10) at 4 o'clock



in the  
Fifth Ave.  
Art Galleries

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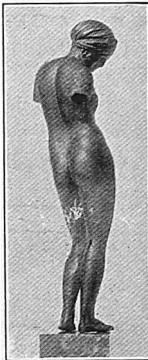
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